

EXPERIMENTA

"THE NEXT EPISODE"

EPISODE 106

Written by
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Directed by
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EUPHORIA
"THE NEXT EPISODE"

CAST LIST

BUE BENNETT
 JULES VAUGHN
 CAL JACOBS
 PESCO
 NATE JACOBS
 CHRISTOPHER MCKAY
 CASSIE HOWARD
 MADDY PEREZ
 KAT HERNANDEZ
 LEXI HOWARD
 GIA BENNETT
 TROY MCKAY
 SUE HOWARD

Sundaya
 Hunter Schafer
 Eric Dane
 Angus Cloud
 Jacob Elordi
 Algee Smith
 Sydney Sweeney
 Alexa Demie
 Barbie Ferreira
 Maude Apatow
 Storm Reid
 Tyler Timmons
 Alanna Ubach

ETSEAN
 DANIEL
 TYLER
 YOUNG MCKAY

Austin Abrams
 Keenan Johnson
 Lukas Gage
 Yohance Slogas-Bey
 Sakai Siagaa-Bey
 Cranston Johnson
 Paula Marshall
 Zak Steiner
 Michael Petrona
 Jeff Sanders

FREDERICK MCKAY
 MARSHA
 ANTON
 FEE NEE COACH
 OFFENSIVE COORDINATOR
 CORNERBACK
 REF
 INJURED FOOTBALL PLAYER
 DRUNK FRAT GIRL
 RAY FISS
 MICHAEL
 TIM
 FRAT BRO #1
 FRAT BRO #2
 JOCK
 RECEPTIONIST
 DETECTIVE RILEY
 POLICE OFFICER
 EMMA

Jason Medina

Julia Nye

Nick King
 Jim Garrity
 Biff Miller
 Dominic Goodman
 David Maza

Aileen Burdock

Hannah Nordberg

EUPHORIA"THE NEXT EPISODE"SETSINTERIORS

MCKAY'S HOUSE
-KITCHEN

COLLEGE FOOTBALL LOCKER ROOM

TUNNEL LEADING TO FIELD

COLLEGE CONFERENCE ROOM

FOOTBALL THEATER

MCKAY'S DORM ROOM
-DORM BATHROOM

MCKAY'S CAR

DANIEL'S HOUSE
-PARTY
-A BEDROOM
-HALLWAY
-BATHROOM
-ANOTHER BATHROOM
-HIS BEDROOM

CASSIE & LEXI'S HOUSE
-BEDROOM

COLLEGE FRAT PARTY

KAT'S HOUSE
-BEDROOM
-LIVING ROOM

STEAKHOUSE

JACOBS' HOME
-NATE'S BEDROOM

NATE'S TRUCK

MOTEL ROOM

EUPHORIA
"THE NEXT EPISODE"

SETS

INTERIORS (CONT'D)

TYLER'S APARTMENT
-BATHROOM
-KITCHEN

POLICE STATION
-INTERVIEW ROOM

EXTERIORS

PEE-WEE FOOTBALL FIELD
HIGH SCHOOL FOOTBALL FIELD
COLLEGE FOOTBALL STADIUM
SUBURBAN STREETS

JULES' HOUSE
-FRONT DOOR
-STREET OUTSIDE

CASSIE & LEXI'S HOUSE

COLLEGE FRAT PARTY

KAT'S HOUSE

STEAKHOUSE

MOTEL

DANIEL'S HOUSE
-POOL/BACKYARD

COLLEGE CAMPUS

HIGHWAY

STREET OUTSIDE DANIEL'S HOUSE

APARTMENT COMPLEX

1

EXT. PEE WEE FOOTBALL FIELD - DAWN (MCFBDAWN1)

1

ULTRA WIDE of the FOOTBALL FIELD AT DAWN.

A SMALL BOY stands in the distance at the 50 YARD LINE.

BUE (V.O.)
Christopher McKay's father
demanded excellence.

CAMERA RUSHES TOWARD: YOUNG MCKAY (10 YEARS OLD).

AS WE HEAR him recite the words to Claude McKay's
"AMERICA."

YOUNG MCKAY
Although she feeds me bread of
bitterness,
And sinks into my throat her
tiger's tooth,
Stealing my breath of life, I will
confess,

AS WE LAND INTO A CU:

YOUNG MCKAY
I love this cultured hell that
tests my youth.

A WHISTLE BLARES.

CUT TO:

2

FAST DOLLY IN (X 3): On Young McKay, his toe on the line 1
of the 50 Meter Dash. (MCFBDASH1)

A WHISTLE BLARES.

He takes off.

A WHISTLE BLARES.

He takes off.

A WHISTLE BLARES.

He takes off.

FAST DOLLY IN: ON THE SERIOUS FACE OF HIS FATHER,
FREDERICK MCKAY, 40s.

FREDERICK MCKAY
However strong you think you are,
you are stronger.

CUT TO:

3 YOUNG MCKAY AT THE 50 YARD LINE. HIS FACE COVERED IN 3
SWEAT. CAMERA RUSHES TOWARD HIM. (MCFEDAWN1)

YOUNG MCKAY
Her vigor flows like tides into my
blood,
Giving me strength erect against
her hate,
Her bigness sweeps my being like a
flood.

A WHISTLE BLARES.

CUT TO:

4A FAST DOLLY IN: ON YOUNG MCKAY DOING SURREXS. (MCFEDAWN1) 4A

A WHISTLE BLARES:

4B FAST DOLLY IN: ON YOUNG MCKAY JUMPING ROPE. (MCFEDAWN1) 4B

A WHISTLE BLARES:

4C FAST DOLLY IN: ON YOUNG MCKAY DOING SIT UPS. (MCFEDAWN1) 4C

A WHISTLE BLARES:

4D FAST DOLLY IN: AS YOUNG MCKAY TROWS UP IN THE GRASS. 4D
(MCFEDAWN1)

ANGLE ON: FREDERICK as he paces behind McKay.

FREDERICK MCKAY
However strong you think you are,
you are stronger.

He BLOWS HIS WHISTLE.

CUT TO:

5 YOUNG MCKAY AT THE 50 YARD LINE. BREATHING HEAVILY AS THE 5
SWEAT POURS DOWN HIS FACE. CAMERA RUSHES TOWARD HIM.
(MCFEDAWN1)

YOUNG MCKAY

(louder)

Tot, as a rebel fronts a king in
state,
I stand within her walls with not
a shred
Of terror, malice, not a word of
jeer.

The WHISTLE BLARES.

CUT TO:

6A FAST TRACE ACROSS: YOUNG MCKAY AS HE DOES CARDIOCA DRILLS. 6A
(MCFEDAWNI)

WHISTLE BLARES:

6B FAST TRACE ACROSS: YOUNG MCKAY AS HE DOES BEAR CRAWLS. 6B
(MCFEDAWNI)

WHISTLE BLARES:

6C FAST TRACE ACROSS: WITH YOUNG MCKAY AS HE PUSHES A 6C
TACKLING DUMMY. (MCFEDAWNI)

CUT TO:

7 FAST DOLLY IN: AS YOUNG MCKAY THROWS UP IN THE GRASS. 7
(MCFEDAWNI)

ANGLE ON: Frederick as he paces behind McKay.

FREDERICK MCKAY

However strong you think you
are... You are stronger.

He BLOWS HIS WHISTLE.

CUT TO:

8 YOUNG MCKAY AT THE 50 YARD LINE. (MCFEDAWNI) 8

Sweat-drenched and almost doubled over from exhaustion.
Vomit on his shirt.

CAMERA RUSHES TOWARD HIM.

YOUNG MCKAY

(yelling, gasping)

Darkly I gaze into the days ahead,
And see her might and granite
wonders there,
Beneath the touch of Time's
unerring hand,
Like priceless treasures sinking
in the sand.

The WHISTLE BLARES. McKay relaxes, wheezing deeply and
GASPING FOR AIR. His Father approaches.

FREDERICK MCKAY

Great work.

Rubs his back.

REVERSE: As they both stand at the 50 YARD LINE, they see
in the distance, the PEN-NEE FOOTBALL TEAM arriving for
morning practice.

FREDERICK MCKAY

Get some water and get ready for
practice.

CUT TO:

3

EXT. PEN NEE FOOTBALL FIELD - SCRIMMAGE - MORNING
(MCFM1)

9

As the Quarterback throws a lateral pass to Young McKay
who catches the ball and takes off running.

We follow McKay as he bobs and weaves and sidesteps every
single kid until he breaks free.

CLOSE ON: Young McKay's face, GUFFS, as he hauls ass
towards the end zone.

NUE (V.O.)

As much as he hated his father for
the pressure he put on him, he
knew it was because he was
special. Because he had a gift.
Because he saw something in him
that could one day lead to
greatness.

As McKay reaches the end zone -

CUT TO:

10 EXT. PEE WEE FOOTBALL FIELD - GAME - DAY (MCFB02) 10

CLOSE ON: The snap of the FOOTBALL. The QB tosses it to now 12-YEAR-OLD MCKAY and he takes off -

The CORNERBACK, 12, white, reaches out and grabs McKay's FACE MASK, ripping him to the ground.

MCKAY'S PEE WEE COACH throws his hands up -

PEE WEE COACH
Are you kidding me?

The REF throws a FLAG on the play.

McKay gets back to his feet as the Cornerback walks past him, arrogantly. WE SEE HE WHISPERS something to McKay.

A beat -

McKay pulls his HELMET off and immediately clocks the Cornerback. As both TEAMS pour onto the field...

The Ref grabs McKay -

REF
You're outta the game. Off the field.

WE TRACK WITH: McKay as he storms off the field.

CUT TO:

11 INT. MCKAY'S HOUSE - KITCHEN - NIGHT (MCFB02) 11

ON: 12-Year-Old McKay, still emotional, sitting across from Frederick.

FREDERICK MCKAY
You get emotional, you lose. You get angry, you lose.

MCKAY
But he called me -

FREDERICK MCKAY
I don't give a good god damn. Why do you think he's sayin' things to you in the first place?

MCKAY
Because -

FREDERICK MCKAY

Because he's trying to get a rise out of you. He's trying to make you upset, angry, lose focus. That's his game. And that's the world's game. They want to push you, they want to poke you, they want to see exactly how much you can take. And how much you can take is what will ultimately define you.

(a beat)

Because the measure of a man is in how he reacts.

A beat.

MCKAY

(timid)

How am I supposed to react?

FREDERICK MCKAY

By taking everything you feel - all your frustrations, YOUR anger, your rage - you bottle it up, you take your position, and when the snap comes -

(a beat)

You let it explode.

12 EXT. HIGH SCHOOL - FOOTBALL GAME - FLASHBACK 102 - NIGHT 12
(FB102)

The FOOTBALL snaps. LINERACKERS slam into each other.

As KATE moves back and spots MCKAY deep in the field and throws the BALL - McKay catches it and takes off.

CUT TO:

12A MCKAY CATCHES ANOTHER BALL. TAKES OFF. (FB102) 12A

CUT TO:

12B CATCHES ANOTHER BALL. TAKES OFF. (FB102) 12B

CUT TO:

12C MCKAY. AS HE'S LIFTED ONTO THE SHOULDERS OF HIS TEAMMATES 12C
AND CARRIED ACROSS THE FIELD. (FB102)

RUE (V.O.)

The truth was, McKay was shy. But
winning gave him confidence. And
that confidence was the result of
his dad's beliefs.

(a beat)

Routine. Routine. Routine.

CUT TO:

13 INT. MCKAY'S HOUSE - KITCHEN - EVENING (MCFRED) 13

As McKay's Dad sits across from him at the table:

FREDERICK MCKAY

You ever watch a horse race?

MCKAY

Not really. I mean, maybe.

FREDERICK MCKAY

If you look at the horses, they
all've got blinders. Because all
that matters is what's in front of
you. The step ahead. And if you
look left, or you look right -

CUT TO:

14 EXT. FOOTBALL FIELD - NIGHT - FLASHBACK TO 102 (FB102) 14

WE SEE one of MCKAY'S TEAMMATES get tackled and knocked
unconscious.

McKay watches as PARAMEDICS rush onto the field.

CLOSE ON: INJURED FOOTBALL PLAYER (17 years old).

INJURED FOOTBALL PLAYER

I can't feel my legs! I can't feel
my legs!

ANGLE ON: McKay watching him.

RUE (V.O.)

And that's why McKay never got
injured.

As the Paramedic strap the Injured Football Player down and carry him off on a STRETCHER.

RUE (V.O.)

He never lost sight of the step in front of him.

CUT TO:

15 OMITTED 15

A16 INT. COLLEGE CONFERENCE ROOM - DAY (MCPRD3) A16

As McKay signs a recruitment contract at a large conference table surrounded by COACHES and SCHOOL OFFICIALS.

RUE (V.O.)

He was recruited to play division one football at the state college 30 miles from his house.

CUT TO:

16 INT. TUNNEL LEADING OUT TO THE FIELD - DAY (MCPRD6) 16

As they walk through the tunnel and out into the football stadium. McKay looks around at the size of it.

RUE (V.O.)

He began to imagine a life in the NFL.

His Father puts an arm around him, proud of what his son has accomplished.

17 OMITTED (NOW SC A16) 17

18 INT. COLLEGE - LOCKER ROOM - DAY (MCPRD7) 18

After practice the PLAYERS are horsing around, blasting music, playing pranks on one another.

RUE (V.O.)

He knew he was smarter than most football players, and that he would take the money he earned and invest it wisely. He would use it to build an empire.

19 EXT. COLLEGE - FOOTBALL FIELD - DAY (MCF808)

19

TRACK WITH: McKay as he slams into the TACKLING DUMMIES and pushes them across the field. WE SEE that SEVERAL OF HIS TEAMMATES are stronger and faster and further ahead than him.

RUE (V.O.)

And then he got to college. And he realized that everyone on the team was as good as him, if not better.

ANGLE ON: McKay sitting on the bench.

RUE (V.O.)

He spent all of preseason on the bench.

20 INT. FOOTBALL THEATER - NIGHT (MCF809)

20

As the OFFENSIVE COORDINATOR goes through plays on a PROJECTOR. Rewinding and rewinding.

RUE (V.O.)

When the offensive coordinator would break down plays, he'd find his mind wandering, trying to do the math on the odds of him going pro.

CLOSE ON: McKay as he writes numbers on the back of his notebook.

RUE (V.O.)

If there were 129 DI Teams, and 85 players per team, that made him one of 10,965.

SLOW DOLLY IN: On McKay, sitting in his chair.

RUE (V.O.)

And he realized, he didn't stand a chance of going pro.

CUT TO:

21 QUICK FLASHBACKS OF CASSIE AND MCKAY'S RELATIONSHIP. (VARIOUS8F0)

21

RUE (V.O.)

But at the same time, he had started dating Cassie.

(MORE)

And as stupid as it sounds, he
fell in love with her.
(a beat)
That's probably what was getting
in the way. Cassie is all he ever
thought about.

CUT TO:

22 INT. DORM ROOM - NIGHT (MCFBH10)

22

McKay lays in bed looking at her nude photos that had
leaked.

SUE (V.O.)
And those fucking photos and that
fucking video.

As he watches the video.

SUE (V.O.)
He just couldn't understand how
she could have so little respect
for herself. Not the thing that
really pissed him off is when
she'd play dumb about it. Like at
the carnival.

CUT TO:

23 EXT. CARNIVAL - FLASHBACK TO 104 - NIGHT (FB104)

23

CASSIE
What have I done McKay?

McKAY
It's not like it's that big of a
fucking secret.

SUE (V.O.)
I mean, even her mother said it.

CUT TO:

24 INT. CASSIE & LEKI'S HOUSE - LIVING ROOM - FLASHBACK TO
102 - DAY (FB102)

24

ON: SUE talking to McKay.

SUE

I tell ya, it's not easy to hold
her attention.

CUT TO:

25 INT. FRAT PARTY - FLASHBACK TO 103 - NIGHT (FB103) 25

As Cassie takes the goldfish shot and everybody cheers.

SUE (V.O.)

But he also liked the way she made
him feel.

As they dance together.

SUE (V.O.)

And he liked the way she dressed.
To a certain point. But it's not
like he would say something. He
wasn't that possessive. And he
liked how when she'd walk in a
room, every guy would turn their
head. Not just cause of her.

As they kiss.

SUE (V.O.)

They were jealous of him. Because
she was him.

CUT TO:

26 OMITTED 26

TITLE CARD: EUPHORIA

CUT TO:

WE HEAR: The sound of someone KNOCKING on a door.

27 EXT. JULES' HOUSE - FRONT DOOR - HALLOWEEN NIGHT (N2) 27

Julius opens the door dressed like CLAUDE DANKS IN ROMEO +
JULIET, complete with ANGEL WINGS.

REVERSE: On Sue, in a TOP HAT, WHITE BOWTIE, and TAILS a
la MARLENE DISTRIKH IN NOWWOOD (1930), waiting in the
doorway.

RUE

Wow. You look amazing.

JULES

Thanks, but I don't feel it.

Rue leans in to kiss her... but Jules shies away.

RUE (V.O.)

Every time I feel good, I think
it'll last forever.

(a beat)

But it doesn't.

RUE

You smell like alcohol.

JULES

Yeah, well... it's Halloween.

CW: Rue's face, slightly concerned.

CUT TO:

28

INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2)

28

FAST DOLLY IN: On DANIEL in a JUMPSUIT, his hair combed
to the side, sporting a UNIBROW.

RUE (V.O.)

Daniel was throwing a party.

WHIP TO AND FAST DOLLY IN: On Cassie, fixing herself a
DRINK, across from him.She's dressed as ALABAMA WORLEY from TRUE ROMANCE. TEAL
SPA. COW SKIN SKIRT.

CASSIE

Are you Ted Bundy?

CW: Daniel's sly smile:

DANIEL

Yeah.

(a beat)

Alabama Worley?

CASSIE

Yeah.

She smiles.

RUE (V.O.)

Cassie was very proud of her costume. In fact, she had worn it last night, too.

FLASHBACK TO:

29 INT. CASSIE & LEXI'S BEDROOM - LAST NIGHT (N1)

29

DOLLY IN: On Cassie, dressed in her costume, looking in the mirror. She turns to LEXI.

CASSIE

You think it's cute or too much?

LEXI

It's a little much.

CASSIE

But still cute, right?

LEXI

Uhh...

As Cassie looks back at herself in the mirror and drops her SUNGLASSES, checking herself out -

RUE (V.O.)

McKay had invited her to the Sig Pi Mu Devil's Night party at his frat house.

CASSIE

McKay's gonna love it. Especially if he gets the reference.

CUT TO:

30 INT. CASSIE & LEXI'S HOUSE - MOMENTS LATER (N1)

30

ON: SUEE as she comes out of the kitchen holding a GLASS OF WINE and joins McKay in the foyer.

SUEE

When are you gonna invite us up for a game?

McKAY

I don't know, the coach has this thing with starting freshmen.

SUE

Give me a break. You're the best
wide receiver East Highland ever
saw.

McKay smiles. As Cassie comes down the steps -

SUE

(wide-eyed)

Holy smokes, look at you.

ANGLE ON: McKay as he feigns a smile.

SUE

Isn't Halloween tomorrow?

CASSIE

Mom. At college they have
Halloween parties all weekend.

CUT TO:

31 INT. MCKAY'S CAR - MOMENTS LATER (N1)

31

As they drive in silence for a beat -

CASSIE

I feel like every time you talk to
my mom you spend the next, like,
thirty minutes super winded out
that one day I'm gonna be like
her.

A beat.

MCKAY

Can I be honest? I feel like if I
bring you to this party and you're
dressed like that... I'm never
gonna hear the end of it.

CASSIE

Well, in a good way or a bad way?

MCKAY

In a bad way.

CASSIE

Well, what do you want me to do?

CUT TO:

12 EXT. MCKAY'S COLLEGE - FRAT PARTY - LAST NIGHT (M1) 12

Cassie wears MCKAY'S OLD FOOTBALL JERSEY from East Highland as they walk up to the frat party. It hangs to her knees.

CASSIE

This isn't even a costume, McKay.

MCKAY

Yeah it is. You're a football player.

As they open the door to the frat, a DRUNK GIRL in a FOOTBALL JERSEY tied up as a makeshift bra and covered in FACE PAINT, screams:

DRUNK FRAT GIRL

Welcome to Sig Pi Nu bitches!!!

DOLLY IN: On Cassie, ready to kill herself.

WHIP BACK TO:

13 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (M2) 13

CLOSE ON: Daniel, as he sips his DRINK and looks at Cassie dressed as ALABAMA WORLEY.

DANIEL

Straight up. That's the coolest Halloween costume I've ever seen.

Cassie smiles into her cup.

CASSIE

Thanks, Daniel.

DANIEL

I love the scene where they fuck in the telephone booth.

As Cassie walks away.

CASSIE

Me too.

CAMERA PANS to Daniel as he checks her out.

BACK TO KAT OVER HIS SHOULDER, dressed as JOE TANKERLIS LUND in MISS 45. NUN'S HABIT. RED LIPSTICK. GARTERS.

KAT

Ted Bundy was taller.

As she pours a DRINK next to Daniel.

DANIEL

So?

Kat shrugs as she takes a SHOT OF TEQUILA.

SUE (V.O.)

Kat's parents were out of town for the weekend. Which was good because it gave her the freedom to focus on the important things -

WHIP TO:

34 INT. KAT'S BEDROOM - NIGHT (KFBN1) 34
DOLLY IN ON: Kat, in a CAT MASK, twerking to "MONSTER" by BRAKE.

SUE (V.O.)

Expanding her empire and collecting her motherfucking bag.

WHIP TO:

35 PUSH IN ON: THE GREEN LIGHT OF HER INSIGHT CAMERA. (KCAM1) 35
WHIP TO:

36 CLOSE ON: KAT'S LIPS - (KCAM3) 36
As ECIG SMOKE billows out.

KAT

You are fucking worthless.

37A-D ANGLE ON: Kat as she came with DIFFERENT MEN. (KCAM3-4) 37A-D

SUE (V.O.)

She now had four men that she camed with on a regular basis. All of whom she affectionately referred to as her "pay pigs".

38A-D QUICK CUTS OF KAT SKYING WITH VARIOUS MEN (X 4). (KCAM3&38A-D 11)

KAT

Let me see you oink, piggy.

VARIOUS PAY PIGS

Oink. / Oink. / Oink. / Oink.

HARD CUT TO:

39 A MONEY COUNTER AS IT SPITS OUT 1500 DOLLARS. (KNOSNEY1) 39
ECU: As Kat stuffs it in her FANNY PACK.

BACK TO:

40 INT. KAT'S BEDROOM - NIGHT (KFSH2) 40
As Kat leans into her computer.

KAT

My dream in life is to bankrupt
you.

As she continues to Skype with some Pay Pig.

RUE (V.O.)

She was getting a number of
incoming requests for cam
sessions. Most of which she turned
down.

CUT TO:

41 INT. KAT'S HOUSE - LIVING ROOM - LAST NIGHT (N1) 41

RUE (V.O.)

And then, last night...

Kat, hair in CURLERS, wearing a KIMONO and a HELLO KITTY
MOISTURIZING SHEET MASK, carries a TOMSTONE PIZZA into
the room.

ANGLE ON: Her PHONE.

A new message on FORMER.

From a user named -

MASTERSADE99: \$300 for 30 min?

She checks out his profile. Male, 47, Master. He has a
FEW PHOTOS of what looks like a BDSM DUNGEON.

She writes back: no thanks.

A beat. He responds: money is no issue.

Kat: still not interested.

MASTERSADE99: want me to prove it?

Kat: no

She turns her PHONE over.

CUT TO:

42 INT. KAT'S HOUSE - LIVING ROOM - FIVE MINUTES LATER (N1) 42

Kat gets a notification that EVERYTHING ON HER AMAZON
WISHLIST HAS BEEN BOUGHT.

MASTERSADE99: still not interested?

DOLLY IN: CLOSE ON Kat's stunned face.

A beat.

She bites her lip nervously.

CUT TO:

43 I/E. KAT'S HOUSE - HALLOWEEN NIGHT (N2) 43

Kat, in her MISS 45 COSTUME, opens her front door to find
Rue and Jules standing side by side.

RUE

You look so fucking cool.

Kat blushes.

KAT

It's like, whatever.

(a beat)

I think I'm gonna get really
fucked up tonight.

JULES

Same.

Rue looks over at Jules.

CUT TO:

44 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2) 44

DOLLY IN ON: Kat, as she pours a SHOT.

DOLLY IN ON: Jules, as she pours a SHOT TOO.

They toast -

ANGLE ON: Rue. In the background. Watching.

RUE (V.O.)

The only time I'd ever seen Jules
drink was the night of McKay's
party.

As they both throw their SHOTS back and Jules tries to
shake out the taste:

KAT

Tequila makes me aggressive.

JULES

Tequila makes me wanna dance.

Rue interjects -

RUE

Once I took like 10 Vicodin and
drank a whole bottle of tequila
and literally blacked out for like
three days. But like, while I was
blacked out, I went to school and
like, did homework and stuff. It
was so weird.

Both Kat and Jules look at Rue, confused.

KAT

[dryly]

Well, don't do that tonight.

RUE

No. I won't. I'm clean.

Kat raises another SHOT OF TEQUILA.

KAT

Cheers to you.

She throws it back.

KAT

Does it bother you that like,
everyone else is fucked up?

RUE

No. Not at all. I like it.

Jules, a little tipsy, puts her arm around Rue.

JULES

I was supposed to be Rue's
chaperone, but now I'm drunk.
Oops.

Jules and Kat laugh.

RUE

(embarrassed)
I don't actually like need a
chaperone.

As Jules and Kat continue to drink and laugh.

RUE

Where'd Lexi go?

A beat.

KAT

She's kind of hard to miss...

CUT TO:

45 INT. CASSIE & LEXI'S HOUSE - HALLOWEEN NIGHT - EARLIER 45
(M2)

The door opens to reveal...

Lexi, standing in the doorway, dressed as BOB ROSS,
holding a PAINT PALETTE.

ANGLE ON: Rue, Jules, and Kat, totally confused.

LEXI

I'm Bob Ross.
(a beat)
The painter.
(a beat)
You know, from like, PBS.

A longer beat.

LEXI

You don't think it's funny?

ANGLE ON: Sue, inside, drinking a GLASS OF WINE.

SUE

Lexi, the point of Halloween is to look attractive.

LEXI

No, it's not, Mom.

SUE

Really? Then do me a favor and count how many of your girlfriends are dressed up like 50 year old men. Report back to me.

Lexi sighs. And then Cassie comes bounding down the stairs in her ALABAMA WOOLLEY OUTFIT.

The four girls look at her -

CASSIE

What, is it like, too much?

ALL FOUR GIRLS

No.

CUT TO:

46 EXT. SUBURBAN STREETS - MOMENTS LATER (N2)

46

As Sue, Jules, Kat, Cassie, and Lexi all walk together to Daniel's house, Cassie turns to the group -

CASSIE

Wait, did you guys hear about Nate?

Jules turns, startled. She quickly looks away.

Sue clocks something is wrong.

FLASHBACK TO:

47 I/E. STEAKHOUSE - FLASHBACK - NIGHT (NPN1)

47

SUE (V.O.)

Nate had been temporarily expelled.

Nate, CAL, MARSHA and AARON all get out of the CAR in the parking lot, all dressed in PRESSED SHIRTS, TIES, etc.

CAL

Nate, if you're innocent, you need to act innocent. Walk in with your head held high.

LONG TRACKING SHOT THRU the window as VARIOUS DINERS turn and glance...

AS WE PAN TO THE FRONT DOOR and see the Jacobs family enter.

Cal greets the MAITRE D' (MICHAEL) with a handshake.

CAL

Hey, Michael, good to see ya.

MICHAEL

You too, Cal.

He glances at Nate -

CAL

Can we grab the booth in the back?

MICHAEL

Um... hold on one second. Let me check.

Cal watches as Michael heads into the kitchen. An awkward beat as silence settles on their family.

CAL

(to Aaron)

You gonna do the mac and mash?

AARON

Probably.

CAL

(to Nate)

What about you? Mac and mash?

NATE

Nah, I'll probably get the broccoli.

CAL

Yeah, with the garlic. Yeah that's good. Good dish. Broccoli might be better than the mac and mash.

NATE

Too much salt.

Cal rubs his hands together and looks around.

MARSHA

What's taking them so long?

ANGLE ON: Marsha as she watches Michael emerge from the kitchen, whispering with the MANAGER, TIM, 70s, wearing a SPORTS JACKET.

Tim looks up to see Cal and the rest of the family - Tim walks up to him.

TIM

Good to see you, Cal. Listen, um -

As he pulls Cal off to the side.

TIM

Listen, I don't want to make a big
to do because I know you're here
with your family and everything...
But look, it'd be one thing if it
was just you and Marsha, but...
the situation with your son...
there's a lot of people talking.

CAL

He didn't do it, Tim. He's
innocent.

TIM

I know, I know. It's just - having
him here, at this time, brings a
lot of attention to the
restaurant. And uh, we don't want
it to turn into a thing - people
boycott, y'know.

CAL

Tim, this is my family we're
talking about, I've been coming
here for 25 years.

TIM

I understand, and we're very
grateful for your business. How
about we wait 'til this whole
thing blows over, and when you
come back, the bill's on me.

CAL

This is your position?

TIM

Unfortunately, for the time being -

CAL

- That I can't eat here with my family.

A beat. Tim looks around.

TIM

Look... if you wait in the car I can get your order to go.

A beat. Cal swallows his pride.

CAL

I'll remember this. Have a nice night.

CUT TO:

48 EXT. STEAKHOUSE - MOMENTS LATER (MFBM1)

48

As Nate's family walks out.

CLOSE ON: Nate, as they get back into the CAR.

NATE

I told you that was a stupid idea.

CUT TO:

49 INT. NATE'S BEDROOM - MORNING (MFBM2)

49

Nate lies in bed staring into space.

NUE (V.O.)

At first, Nate spent most of his days in bed.

CUT TO:

50 ECU: OF A PRINTER. (MFBM3)

50

As the ink jet slides back and forth over paper.

LOW ANGLE ON: Nate, as he watches.

CUT TO:

51 INT. NATE'S TRUCK - DAY (NFB04) 51

SLOW PUSH IN: On Nate, as he drives around the neighborhood.

ROE (V.O.)

Then he decided to spend his days driving around aimlessly.

52A-E MATCH CUTS. FROM DAY TO NIGHT (X 5). (NTRUCK1-5) 52A-E

ROE (V.O.)

Sometimes he checked in on Maddy.

ON: Nate as he stands outside his TRUCK, watching MADDY run the mile in PE around the TRACK.

CUT TO:

53 ECU: OF A PRINTER. (NFB03) 53

As the ink jet slides back and forth over paper.

CUT TO:

54 INT. NATE'S TRUCK - DAY (NFB05) 54

Nate follows Jules from a distance as she rides her BIKE home.

ROE (V.O.)

Sometimes he checked in on Jules.

CUT TO:

55 ECU: OF A PRINTER. (NFB03) 55

As the ink jet slides back and forth over paper.

CUT TO:

56 EXT. JULES' HOUSE - NIGHT (NFB06) 56

Nate sits in his parked TRUCK, lights off, seat back, as Jules rides by, oblivious.

RUE (V.O.)
Or watched her house at night.

CUT TO:

57 EXT. MOTEL - NIGHT (NFBNT7) 57

As Nate pulls into the motel parking lot.

RUE (V.O.)
He met Maddy every Friday night at
the motel.

CUT TO:

58A-C INT. MOTEL ROOM - NIGHT (NFBNT-3) 58A-C

NATE opens the MOTEL DOOR TO REVEAL: Maddy standing in
the doorway, with tears in her eyes [X 3].

RUE (V.O.)
He looked forward to it every
week.

59A-E QUICK CUTS: OF MADDY AND NATE. Talking. Watching TV. 59A-E
Crying. Fighting. Fucking. (NFBNT10)

RUE (V.O.)
Maddy always made him feel better.
And in turn, he made Maddy feel
better.

FROM ABOVE: As Nate and Maddy lay in bed after sex.

A long beat.

MADDY
I feel like you need a plan.

CUT BACK TO:

60 INT. NATE'S BEDROOM - NIGHT (NFBNT1) 60

As his PRINTER SPITS OUT A NUDE PHOTO OF JULES.

He picks it up and sets it down next to a pile of other
photos.

He moves his mouth towards it and begins to blow the ink
dry. As he lays back in bed and begins to flip through
them.

Some Ski Mask the Slump God track takes over AS WE...

CUT TO:

61 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2)

61

FAST DOLLY IN (X 3): On Jules, drunk and dancing on the makeshift DANCE FLOOR.

FAST WHIP AND DOLLY IN: On Rue, as she stands with Lexi watching Jules.

LEXI

Is she okay?

RUE

I don't know.

They watch Jules throw back another SHOT.

LEXI

Does she normally drink?

RUE

No.

LEXI

So something's definitely going on.

Rue doesn't say anything. Lexi notices her anxiety mounting.

LEXI

It must feel weird.

RUE

What?

LEXI

Like, you're still a teenager but you're not allowed to do any teenager things.

RUE

Yeah... and when I become an adult, I won't be able to do any adult things either.

ANGLE ON: GIA, wearing a BERRY and SUNGLASSES, sitting on a couch with EMMA and TROY, who's dressed like a STONER VERSION OF MALCOLM X.

Lexi notices something, taps Rue's arm, getting her attention.

LEXI
Is that Gia?

He takes a BLUNT, flips it around, and shotguns it into Gia's mouth.

ANGLE ON: Rue and Lexi, horrified.

RUE
You gotta be fucking kidding me.

FAST ANGLED TRACK: As Rue heads over to them.

RUE
Yo.

Troy and Gia look up.

TROY
Yoooooooo.

GIA
What are you doing here?

RUE
What am I doing here? What the fuck are you doing here?

TROY
Getting lit.

They crack up.

RUE
(to Gia)
I'mma deal with you later.
(turns to Troy)
You. Get up. Right now.

TROY
What?

RUE
I said get the fuck up.

Troy hesitates. Rue grabs Troy by his SKINNY TIE and pulls him up. Lexi shoots Gia a disapproving glance.

WE LEAD: Rue as she holds Troy by his TIE and pulls him through the party, upstairs. Lexi follows from behind.

Rae pulls him into a RANDOM BEDROOM and SLAMS THE DOOR SHUT.

CUT TO:

62 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (M2) 62

ANGLE ON: Cassie texting McKay on her PHONE.

CASSIE: I know youre probably upset about last night

CASSIE: but idc.

CASSIE: i just wish youd talk to me

CASSIE: about it.

A beat.

McKAY: You sound drunk.

PUSH IN ON: Cassie, as she looks at her PHONE.

CASSIE

(under her breath)

Fuck you.

Cassie gets up and walks past Daniel, who sits in the kitchen talking to a friend.

She reaches past him, grabs a FULL BOTTLE OF TEQUILA, stops, toasts him, and then walks towards the dance floor, drinking straight from the bottle.

DOLLY IN ON: Daniel, as he watches.

CUT TO:

63 INT. DANIEL'S HOUSE - A BEDROOM - MOMENTS LATER (M2) 63

DOLLY IN ON: Troy, as he sits on the bed, looking up at Rae and Lexi.

RAE

Letme just be real fuckin'
straight with you. You ever been
to rehab?

TROY

No -

RAE

In rehab, there are real fucking
criminals. Like people who have
done real fucked up shit.

(MORE)

People who are on the hook for attempted murder, armed robbery - real hardcore motherfuckers.

LEXI

It's true. I want to visit. It was scary.

RUE

And now, when you're in rehab for an extended period of time, you tend to make friends with those real hardcore motherfuckers. So let me be clear with you. If you so much as go past first base, or try to get my little sister high again, I'ma call Omar... or Marlo, fucking Aven... Brother Mousone, I can call fucking Stringer, or fuckin' Bodie - I will have these motherfuckers standing in your front lawn.

LEXI

Or even Wee-bay.

Rue nods.

RUE

A hundred percent... You know what kinda people these are? They're the kind of people who will strip you naked and go to work on you with a pair of pliers and a blow torch.

A beat.

RUE

You understand?

Troy looks like he's about to cry.

RUE

I don't think he understands.

LEXI

No. Seriously, Rue, I think he understands.

(to Troy)

Right? You understand.

TROY
(near tears, to Lexi)
Yeah.

LEXI
Then tell her you understand.

TROY
I understand.

RUE
Good. Now go in there and tell her
she looks nice.

CUT TO:

44 INT. DANIEL'S HOUSE - PARTY - MOMENTS LATER (M2)

64

Troy sits down on the COUCH next to Gia.

TROY
I just wanted to say that you look
really nice tonight.

GIA
Are you just saying that?

TROY
No, no, no. I really mean it.

Gia smiles.

GIA
Thanks.

Troy looks across the party at Rue and Lexi watching him.

CUT TO:

65 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (M2)

65

Kat pours herself another DRINK and takes a long hit off
her eCIG.

As she exhales -

WE PAN OVER: TO CASSIE, on the dance floor.

WE PAN OVER: TO DANIEL, who watches Cassie as she dances.

AND THEN PAN OVER: TO ETHEAN, who walks in, DRINK in hand
as he approaches Kat -

ETHAN

Are you dressed as a slutty nun?

Kat rolls her eyes.

KAT

I'm Thana from Miss .45

ETHAN

What's that?

KAT

A movie about a mute seamstress who gets raped at gunpoint and then decides to start targeting and killing creepy men.

ETHAN

But why the nun outfit?

KAT

'Cause in the end she dresses as a nun, goes to a halloween party, and shoots everyone.

Ethan almost chokes on his DRINK.

ETHAN

That's cool.

KAT

You should watch it.

A beat. Ethan stares straight ahead and takes a big gulp of his DRINK.

ETHAN

Can I ask you a question?

KAT

Sure?

ETHAN

Like... what happened the night of the carnival?

(a beat)

Because like, everything seemed good, we made a plan and then you literally like, disappeared.

A beat.

KAT

What is your like, weird
fascination with me?

ETHAN

I don't have a weird fascination
with you.

KAT

Okay. Let's say we hung out that
night. Then what?

ETHAN

I don't know. Maybe we'd hang out
again.

KAT

Why would we hang out again?

ETHAN

Because maybe we enjoyed hanging
out.

A beat. Kat looks to Ethan.

KAT

Ethan, if you want me to suck your
dick, or fuck you, just say it.
But stop acting like we're gonna
be boyfriend-girlfriend and fall
in love. 'Cause the chances of
that happening are zero.

CUT TO:

66 EXT. DANIEL'S HOUSE - BACKYARD - HALLOWEEN NIGHT (N2) 66

CLOSE ON: PESCO, in a KING'S CROWN À LA BIGGIE, as
SOMEONE slips CASH into his hand, and he hands them back
something.

He looks up as Rue walks over, guilt clear on her face.

PESCO

What's new, Rue?

She sits down on one of the DECK CHAIRS next to him.

RUE

I owe you an apology.

PESCO

Nah, c'mon.

RUE

No, for real, Pex. I said a lot of fucked up shit that I didn't mean.

FESCO

Well, you're a drug addict. I don't take anything a drug addict says personally. 'Cause I don't believe anything a drug addict says. "I love you, I hate you, you're my best friend. Go fuck yourself." It's all the same, Y'all just tryna find an angle in.

RUE

But like, as your friend. I need you to know that I'm sorry. And that I love you.

FESCO

I love you, too.

RUE

And thank you for not selling me any drugs.

FESCO

As your friend, anytime.

A beat.

FESCO

You sober?

RUE

Yeah...

FESCO

How is it?

RUE

To be honest, I've been fucked up so long that, strangely, it kinda feels like a new drug.

FESCO

Oh yeah?

RUE

Yeah. The highs are high -

As she looks at Fesco:

RUE

But the lows are low.

WE HOLD ON: Rue, as Fesco looks at her. There's something unnerving about it.

AS "ONE" by THREE DOG NIGHT begins to play -

CUT TO:

67 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (M1) 67

AND WE DOLLY IN: ON CASSIE on the dance floor, drunk and sweaty (48 FPS).

DOLLY IN: ON DANIEL as we watch him get up and start to bob his head to the music (48 FPS).

ON: CASSIE, as she pretends not to notice him.

ON: DANIEL, as he hesitantly moves toward her.

DOLLY IN: ON KAT as she stands next to Ethan, watching as Cassie and Daniel move closer and closer (48 FPS).

Kat takes a big sip from her DRINK.

DOLLY IN: ON CASSIE AND DANIEL. WE LAND ON THEM as they come FACE TO FACE (48 FPS).

RUE (V.O.)

The truth was, Cassie and McKay
were in a really weird place.

FLASHBACK TO:

68 INT. MCKAY'S COLLEGE - FRAT PARTY - LAST NIGHT (M1) 68

LONG DOLLY IN: On Cassie in McKay's FOOTBALL JERSEY as she stands behind McKay, who talks to a group of FRAT GUYS.

She finishes off whatever's left in her RED SOLO CUP.

CUT TO:

69 EXT. MCKAY'S COLLEGE CAMPUS - LATER (N1) 69

WE TRACE ALONGSIDE Cassie as she and McKay walk back to his DORM.

CUT TO:

70 INT. MCKAY'S DORM ROOM - LAST NIGHT - CONTINUOUS (N1) 70

As they push through the door into McKay's empty room, they continue kissing. The door swings shut behind them -

WE NOTICE THAT THE LOCK ON THE DOOR HAS BEEN TAPED DOWN.

She pulls off his FOOTBALL JERSEY and tosses it on the floor as they both get undressed. He kisses her neck and body...

And they fall back onto his bed and start to fuck.

Suddenly the door bursts open -

And SEVEN FRAT GUYS IN G-STRINGS AND SKI MASKS rush into the room.

They grab McKay, pinning him to the ground, as they begin to play-hump him.

FRAT BRO

McGay. McGay. Ooh fuck me, McGay!

They all chant: "McGAY! McGAY! Ooh fuck me, McGay!"

MCKAY

Get the fuck off me!

McKay struggles and tries to fight back but they have him pinned.

They continue to play-hump him, chanting: "Oooh McGay! McGay!"

CASSIE

What the fuck are you doing? Get the fuck out of here!

McKay, all of a sudden, begins to CRY. The Frat Guys start cracking up.

FRAT BRO

Sig Fi Mi, bitch!

The Frat Guys all run out, leaving McKay on the floor.

A long beat. McKay lays on the floor, still emotional.

RUE (V.O.)

The only person she had told was
Lexi.

CUT TO:

71 INT. MCKAY'S DORM ROOM - LATER (NI) 71

PUSH IN ON: Cassie, as she sits in bed on her PHONE, texting Lexi.

Cassie: he was like sobbing hysterically. I felt so bad.

Lexi: where is he now?

Cassie: he's in the bathroom.

CUT TO:

72 INT. MCKAY'S DORM BATHROOM - CONTINUOUS (NI) 72

FROM BEHIND, SLOW DOLLY IN: On McKay, as he stands at the sink, breathing heavily. He walks out into -

CUT TO:

73 INT. MCKAY'S DORM ROOM - CONTINUOUS (NI) 73

ANGLE ON: Cassie. She puts her PHONE away as McKay comes back in.

CASSIE

Hey. How you feeling?

MCKAY

I'm good.

He stands there looking at her.

CASSIE

I can't believe they did that. It was so fucked up.

MCKAY

Cassie. Seriously, it's not a big deal.

There's a painful awkward silence.

MCKAY

Why do you have your bra on?

CASSIE

I don't know, McKay, 'cause like, eight dudes ran in here and it was kind of weird and awkward?

MCKAY

So... do you not wanna have sex anymore?

CASSIE

Yeah, I mean, I guess so. I mean, of course.

MCKAY

Well then get undressed.

As Cassie takes her bra off, McKay reaches out and pulls her down the bed. Flips her over on all fours. A beat.

ON: Cassie's face as WE HEAR McKay start to jerk off behind her.

A long beat.

CASSIE

Do you want to put it in my mouth?

MCKAY

No. I'm fine.

He continues to jerk off until -

MCKAY

Just hold on.

Another beat.

And then McKay pulls her PANTIES to the side and begins to fuck her. She MOANS.

ANGLE ON: MCKAY, as he holds her by her hips, fucking her harder.

He reaches out and grabs a fistful of her hair. Pulls her head back.

Cassie winces. Closes her eyes. McKay fucks her as hard as he can.

Until, eventually... he pulls out and cums on her back.

He lays down on the bed next to her. A beat. And then he turns his back to her.

Cassie stands up and walks to the bathroom.

CUT TO:

74 INT. MCKAY'S DORM BATHROOM - MOMENTS LATER (N1) 74

Cassie stands in the bathroom mirror, sweaty and flushed as she cleans the cum off her back with TOILET PAPER.

A beat.

She takes a deep breath.

CUT BACK TO:

75 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2) 75
"INSIDE LOOKING OUT" by ERIC BURDON AND THE ANIMALS plays.

AS WE DOLLY IN: On Cassie and Daniel, as they GRIND ON the DANCE FLOOR (48 FPS).

CUT TO:

76 INT. DANIEL'S HOUSE - HALLWAY - LATER (N2) 76

DOLLY FAST: Daniel as he leads Cassie down the hall - And closes his BEDROOM DOOR behind them.

CUT TO:

77 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2) 77

FAST DOLLY IN: On Ethan, taking a SHOT OF VODKA.

FAST TRACK ACROSS THE PARTY as Ethan walks up to Kat.

POSH IN TO: Kat's face as Ethan takes her by the hand.

TRACK WITH Ethan as he pulls her through the party.

CUT TO:

78 INT. DANIEL'S HOUSE - HALLWAY - CONTINUOUS (N2) 78
COLLY FAST as Ethan leads Kat down the hall -

CUT TO:

79 INT. DANIEL'S HOUSE - A BEDROOM - CONTINUOUS (N3) 79
Ethan closes the door behind him.
PUSE INTO ECU as he locks it.
WHIP TO: Kat, as she looks at him.

KAT

What are you doing?

Ethan walks up to her and kisses her.

CUT TO:

80 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2) 80
Jules is in her ANGEL WINGS, totally drunk, stumbles through a group of people and opens the sliding glass door to the backyard.

81 EXT. DANIEL'S HOUSE - BACKYARD - CONTINUOUS (N2) 81
ANGLE ON: Fae, as she sits with Fesco and watches Jules walk towards the pool in her costume and DIVE IN.

FESCO

Yo. Ain't that your friend?

CUT TO:

82 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2) 82
WE WATCH AS MCKAY ENTERS the party by himself. He's not wearing a halloween costume. SEVERAL PEOPLE stop to say what's up to him.

As McKay heads to the liquor table and pours himself a DRINK.

ANGLE ON: Lexi as she watches him.

She pulls out her PHONE to text Cassie:

Lexi: where r u

Lexi: McKay just got here.

CUT TO:

83 INT. DANIEL'S HOUSE - HIS BEDROOM - CONTINUOUS (M2) 83

CLOSE ON: CASSIE'S PHONE, VIBRATING as a flurry of texts from Lexi come in. But the music obscures it.

Daniel and Cassie make out against a wall as -

CUT TO:

84 INT. DANIEL'S HOUSE - A BEDROOM - HALLOWEEN NIGHT (M2) 84

As Ethan gently kisses Kat and moves his hands timidly across her body.

KAT

What's your number?

ETHAN

What?

KAT

How many people have you had sex with?

A beat.

ETHAN

Like sex-sex?

KAT

(laughs)

Yeah. Sex-sex.

A long beat. Ethan waffles. Kat looks at him, coldly.

KAT

Holy shit... You're a fucking virgin, aren't you?

ETHAN

I mean -

KAT

Is that why you want to fuck me?

ETHAN

What...? No.

KAT

- You don't..?

ETHAN

- I mean -

KAT

You do or you don't wanna fuck me,
Ethan?

ETHAN

I do.

Kat looks at him. A beat.

KAT

Yeah well, I don't fuck virgins.

Ethan swallows.

ETHAN

Really..? Why?

KAT

'Cause virgins get too emotionally
attached.

(beat)

Plus they're too timid. I like to
fuck people who know how to fuck.

PUSH IN ON KAT. PUSH IN ON ETHAN.

And then... Ethan kisses her harder.

As he slides his hand between the fold of her NUNS HABIT,
and into her PANTIES.

SLOW PUSH IN: On Kat's face, her expression unreadable.
As she looks at him as he starts to finger her.

ETHAN

You're like, soaking.

As Ethan dips out of FRAME and Kat watches him -

KAT

What are you doing?

ANGLE ON: Ethan as he looks up at Kat. His heart racing.
As he parts her NUNS HABIT and begins to kiss her thighs.

ANGLE ON: Kat as Ethan starts to go down on her -

ETHAN (O.S.)

Does that feel good?

KAT

Yeah...

Kat looks down at him.

KAT

Just like...

Kat reaches down and repositions his head a little.

KAT

Right like...

As she holds his head in the right place and -

Suddenly, Kat gasps. Her face flushes red -

WIDE SHOT: On Kat, in her NEW'S HABIT, as Ethan goes down on her. Her head falls back against the wall.

CUT TO:

85 EXT. DANIEL'S HOUSE - POOL - HALLOWEEN NIGHT (N2)

85

As Jules comes swimming towards us underwater. She surfaces to find Rae standing at the edge of the pool.

RAE

Jules. What are you doing?

JULES

Although I joy in thee, I have no joy in this contract tonight.

RAE

What are you talking about?

JULES

It is too rash, too unadvised, too sudden. Too like the lightning, which doth cease to be.

RAE

Jules, you're drunk and you look like an idiot. Get out of the pool.

JULES

Ere one can say it lightens, sweet goodnight -

RUE

Jules. Stop it.

Jules swims towards Rue and reaches out her hand.

JULES

- this bud of love by summer's
ripening breath may prove a
beautiful flower when next we
meet.

RUE (V.O.)

And maybe Ali is right about
Jules. Cause this doesn't feel
good.

Jules pulls Rue into the pool as they crash underwater
and Jules kisses her passionately.

RUE (V.O.)

I just wish she told me about last
night.

CUT TO:

86 EXT. SUBURBAN STREETS - OUTSIDE JULES' HOUSE - LAST NIGHT 86
(N1)

As Jules rides up to her house, she sees a TRUCK PARKED
OUTSIDE. The engine running.

As she gets CLOSER... Nate steps out.

Jules slows to a stop and pulls out her HEADPHONES.

A beat.

JULES

What do you want?

As Nate approaches.

NATE

I'm gonna need something from you.

JULES

Why would I do a single thing for
you?

NATE

Because I can put you in jail. Or,
at minimum, on a sex offender
registry.

Jules looks at him defiantly.

MATE

But, you know. I don't want to
force you.

SLOW PUSH IN ON JULES... trapped.

CUT BACK TO:

87 INT. DANIEL'S HOUSE - POOL - HALLOWEEN NIGHT (N2) 87

As they both swim to the surface, Jules bursts out
laughing. She's completely drunk. She swims backwards
away from Rue.

PUSH IN ON: Rue, bobbing in the pool, soaking wet, as she
watches her. A flood of emotion as she turns and climbs
out of the pool.

CUT TO:

88 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2) 88

WE TRACK WITH: McKay as he walks through the party,
looking for Cassie. He takes out his PHONE and texts her.

McKay: hey where you at?

CUT TO:

89 INT. DANIEL'S HOUSE - HIS BEDROOM - HALLOWEEN NIGHT (N2) 89

Daniel and Cassie make-out.

As Daniel tries to hike up her SKIRT, she pushes his
hands away.

He tries again.

CASSIE

I can't.

DANIEL

But, like, I'm dying to fuck you.

CASSIE

...But we can't.

DANIEL

Why?

CASSIE
Because I'd feel really guilty.

DANIEL
But I wouldn't.

Cassie laughs. He looks at her, bites his lip...

CUT TO:

90 EXT. DANIEL'S HOUSE - POOL - HALLOWEEN NIGHT (N1) 90

MCKAY walks through the THRONGS OF PEOPLE outside, smoking and drinking, looking for Cassie.

A JOCK sees him -

JOCK
Yo, Stingray McKay.

MCKAY
What's up, man? You seen Cassie?

JOCK
Yeah. I think she's like, dancing.

As Rue passes, soaking wet, and we TRACK WITH HER THROUGH THE PARTY and into a bathroom.

91 INT. DANIEL'S HOUSE - BATHROOM - CONTINUOUS (N2) 91

Rue sits down on the toilet, soaking wet, and starts to cry.

CUT TO:

92 INT. DANIEL'S HOUSE - HIS BEDROOM - HALLOWEEN NIGHT (N3) 92

He tries to move his hand up her SKIRT again.

She moves his hand away again before crossing and sitting on the edge of his bed.

She seems torn and unsure what to do.

DANIEL
You're not turned on?

CASSIE
It's not about that.

DANIEL

So, we can't have sex?

CASSIE

No.

CUT TO:

93 INT. DANIEL'S HOUSE - PARTY - MOMENTS LATER (M2) 93

McKay walks through the crowd of people all in their HALLOWEEN COSTUMES, dancing.

ANGLE ON: Lexi, who texts Cassie again.

CUT TO:

94 INT. DANIEL'S HOUSE - HIS BEDROOM - HALLOWEEN NIGHT (M2) 94

Daniel stands above Cassie.

DANIEL

But I can kiss you?

She doesn't say anything. He kisses her.

DANIEL

Can I feel you up?

She shakes her head no.

DANIEL

So I can't do that. And I can't finger you?

She shakes her head no.

DANIEL

But feel how hard my dick is.

A long beat. Then Cassie reaches out and puts her hand on his crotch.

DANIEL

You're literally the most beautiful girl I've ever seen.

A beat.

DANIEL

Has anyone ever told you that?

She shakes her head no. He unzips his JUMPSUIT as he stands above her.

He puts his hand on the back of her head and starts to slowly move her towards his crotch.

CASSIE

Daniel, c'mon.

DANIEL

Yo, Cassie. I promise. I won't say a word.

CASSIE

I know, but it's not about that.

DANIEL

Like, no one will know.

HOLD ON: Cassie's face. We can see that she's beginning to feel sad about the whole thing. Daniel puts his hand down his JUMPSUIT.

DANIEL

You have no idea like, how much it hurts.

Cassie takes a deep breath.

DANIEL

Like it's so fucking painful.

CUT TO:

95 INT. DANIEL'S HOUSE - HALLWAY - HALLOWEEN NIGHT (N2)

95

McKay heads up the staircase. Heads down the hallway. He opens the bathroom door, to find TWO KIDS making out.

McKAY

Sorry.

They slam the door. And he begins to head down the hallway toward Daniel's room...

When suddenly O.S.:

LEXI (O.S.)

Hey!

He turns to see Lexi at the other end of the hallway -

MCKAY

Hey, what's up?

He heads back down the hallway toward Lexi.

MCKAY

You know where your sister's at?

LEXI

She went home a little bit ago -

MCKAY

- 'Cause she's not answering her phone.

LEXI

She probably went to bed.

MCKAY

When she left did she seem okay?

LEXI

Yeah, I think so.

MCKAY

Okay, cool. Just tell her to give me a call.

LEXI

Yeah. Yeah, definitely.

A beat. McKay looks at her.

MCKAY

Are you supposed to be that painter dude from FRET?

LEXI

Yeah. Bob Ross.

MCKAY

That's funny.

LEXI

Thanks.

McKay walks back downstairs -

CUT TO:

DANIEL

What if we don't touch?

CASSIE

What do you mean?

DANIEL

Like what if you just take your
top off, and I just, like, jerk
off?

CASSIE

No.

DANIEL

For real?

Cassie drops her head.

CASSIE

I feel like... I don't know.

(beat)

I'm really drunk. I should go
home.

DANIEL

Wait. Are you joking?

As she starts to stand up, Daniel puts his hand on her
shoulder.

CASSIE

I should go... I'm sorry, Daniel.

DANIEL

Sorry for what?

As she stands up and goes to grab her PHONE, Daniel
turns.

DANIEL

Like who the fuck do you think you
are?

Cassie turns -

DANIEL

This is literally the second time
you've done this. Like, if you're
not gonna fuck me, then what are
we doing?

Cassie is taken aback by his sudden viciousness.

CASSIE

Are you being serious?

DANIEL

You think I'm here because I'm interested in you? In what you have to say? Or what you think about things...? As if you're so fucking interesting?

(scoffs)

Fuck, are you dumb.

SLOW PUSH IN: On Cassie, as she tries to remain stoic.

DANIEL

You came onto me. And ever since then all you do is show up, lead me on, and then whine about your stupid boyfriend. Like every time you start talking, I just sit there thinking, who the fuck does this girl think she is?

(beat)

You are so fucking boring.

(beat)

Like, I'll be honest, Cassie... Any guy who says he's interested in you beyond just fucking you is full of shit... So, good luck with your boyfriend.

Cassie's doing everything she can to stare him down and not cry. Daniel picks up his eCIG and takes a hit.

DANIEL

Oh look, you're crying... what the fuck else is new?

"SMALLTOWN BOY" by BROOKLYN BEAT plays and we -

CUT TO:

27

INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2)

27

DOLLY IN: On Jules, as she walks through the house, soaking wet, grabs a BOTTLE OF GIN, and starts to stumble towards the dance floor.

CUT TO:

98 INT. DANIEL'S HOUSE - BATHROOM - HALLOWEEN NIGHT (M2) 98

Makeup runs down Sue's face as she tries to pull herself together.

CUT TO:

99 INT. KATE'S CAR - LAST NIGHT (M1) 99

Kate drives at night.

BACK TO:

100 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (M2) 100

ON: Cassie, as she walks through the party, her head low, and leaves.

CUT TO:

101 INT. DANIEL'S HOUSE - A BEDROOM - HALLOWEEN NIGHT (M2) 101

ON: Kat, as she looks down at Ethan. He stands up and kisses her.

Kat goes to unbutton his pants but he stops her.

KAT

What?

A beat.

ETHAN

I just... I have to use the
bathroom -

CUT TO:

102 INT. DANIEL'S HOUSE - ANOTHER BATHROOM - MOMENTS LATER 102
(M2)

Ethan looks at a dark stain on the crotch of his PANTS.

ETHAN

Fuck. Fuck. Fuck.

He runs a WASHCLOTH under the faucet, and puts it down
his PANTS -

CUT TO:

103 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2) 103
OS: Rue, as she walks out of the bathroom and out the front door.

104 EXT. DANIEL'S HOUSE - CONTINUOUS (N2) 104
Lexi spots her and runs after her.

LEXI

Rue...

As she hears, she notices that Rue's wet and has been crying. Lexi puts her hand on Rue's back.

LEXI

Rue, what happened?

RUE

I'm a burden. I can't help it.
It's embarrassing and stupid, but
it's true.

LEXI

Rue, that's not true.

She hugs Rue as Rue sinks into her.

CUT TO:

105 EXT. STREET OUTSIDE DANIEL'S HOUSE - CONTINUOUS (N1) 105
As Cassie walks down the street at night. The HOUSES ALL LIT UP and DECORATED around her.
She tries to breathe in the fresh air -

CUT TO:

106 EXT. SUBURBAN STREETS - LAST NIGHT (N1) 106
OS: Nate, as he drives through a suburban sprawl at night.

CUT TO:

107 INT. DANIEL'S HOUSE - A BEDROOM - HALLOWEEN NIGHT (N2) 107
As Ethan re-enters the bedroom from the bathroom. He looks around to see that Kat's gone.

He sighs...

CUT TO:

108 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2) 108

On Jules, even more drunk, sees Rue standing outside with Lexi.

She walks out to -

109 EXT. DANIEL'S HOUSE - CONTINUOUS (N2) 109

As Jules approaches them.

JULES

Rue.

Lexi and Rue look up.

JULES

What's wrong?

LEXI

I think I'm gonna take her home.
We're both tired.

JULES

Mooo.

She goes to hug Rue and starts kissing her cheeks and forehead.

JULES

That's 'cause you're not dancing
with me.

RUE

No, it's not that.

LEXI

Jules, you're soaking wet and
really drunk.

JULES

You're dry and dressed like Bob
Ross.

She starts dying laughing.

LEXI

I think we're gonna go home.

JULES

Don't be fucking boring. Everyone
in this town is so fucking boring.

A long beat.

RUE

Do you wanna come with us?

She shakes her head no.

RUE

How're you gonna get home?

Jules spins around.

JULES

I don't know and I don't care.

She walks back inside. Lexi looks at Rue.

LEXI

C'mon.

Rue watches Jules disappear into the crowd. A beat.

RUE

We can't leave her.

CUT TO:

110 INT. MATE'S TRUCK - LAST NIGHT (N1)

110

Mate turns his truck off. Pulls up his HOODIE. Grabs his
BACKPACK. Exits the truck.

CUT TO:

111 EXT. APARTMENT COMPLEX - CONTINUOUS (N1)

111

WE TRACK WITH HIM AS HE WALKS through an apartment
complex we may already recognize.

BACK TO:

112 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2)

112

Daniel walks out of his bedroom and down the hall.

TRACK WITH HIM: into the kitchen where he pours himself a
SHOT.

He looks up to see Kat across from him.

CLOSE ON: Kat, who reapplies her RED LIPSTICK.

CLOSE ON: Daniel as he stares at her.

CLOSE ON: Kat who smacks her lips together.

CLOSE ON: Daniel as he wipes the vodka from his mouth.

CUT TO:

113 INT. CASSIE & LEXI'S HOUSE - HALLOWEEN NIGHT (N2) 113

ON: Cassie, as she stands in the living room. Her mom's asleep on the couch in front of the TV, a BOTTLE OF WINE of the coffee table.

As Cassie turns off the TV, takes the BOTTLE OF WINE, and heads up upstairs.

CUT TO:

114 INT. CASSIE & LEXI'S HOUSE - BATHROOM - MOMENTS LATER 114
(N2)

Cassie pees while drinking from the bottle of wine.

She notices a BOX OF TAMPONS on the counter.

SLOW PUSH IN TO CLOSE UP as she lowers the bottle and realizes...

CASSIE

Fuck.

CUT TO:

115 INT. MCKAY'S HOUSE - KITCHEN - HALLOWEEN NIGHT (N2) 115

As we see him sitting at his kitchen table with his Father.

MCKAY

My whole life I've been working toward one thing. Football. Going pro. Being the greatest. It's all I ever dreamed of, you know... And for as long as I can remember I thought it was possible. Like, I could actually achieve it.

(MORE)

I mean, you said it. Every person
in this town said it. My coaches.
My teachers. My friends.
(a beat)
And I believed too.

He takes a deep breath, trying not to get emotional.

MCKAY

And I get to college and I'm
looking around and everyone's
good. Like really good. And I
don't know... I'm not the best.
I'm not even close. And if I'm not
the best, then there's no way I'm
getting drafted.

He's struggling... His voice cracks.

MCKAY

I don't know what to do, Dad.

His Father looks at him for a long beat.

FREDRICK MCKAY

It's all in your head. If you
allow doubt to creep in... you're
done.

WE HOLD ON: McKay as he stares at his Father, completely
helpless.

CUT TO:

116 INT. TYLER'S APARTMENT - BATHROOM - HALLOWEEN MORNING 116
(M2)

TYLER is a NECK BRACE as he walks into his bathroom and
takes a leak.

117 INT. TYLER'S APARTMENT - KITCHEN - CONTINUOUS (M2) 117

He walks into his kitchen and makes himself a COFFEE with
his NESPRESSO.

As he turns to walk back to his bedroom, WE PAN OVER and
see Nate, sitting on his couch.

NATE

Morning, Tyler.

Tyler flinches and SPILLS COFFEE all over himself. Burns himself. Drops the MUG and it SCATTERS.

TYLER

Oh no. Please... Please.

MATE

Sit down, Tyler.

TYLER

Don't hurt me, man. I'm begging you. Please don't fucking hurt me.

MATE

Tyler, calm down. I'm not gonna hurt you. You're already in a neck brace. I just wanna have a mature conversation with you.

TYLER

About what?!

MATE

Your options.

TYLER

What are my options?

MATE

Not good. But one's better than the other.

Tyler starts to cry.

TYLER

I can't do this again. I was in the hospital for like, 7 days. Like, my cornea got detached. I can't see. I have like, migraines constantly. I can barely breathe through my nose.

MATE

Tyler. I don't care.

A long beat.

MATE

I'm gonna need you to pull yourself together, go into your room, and get dressed.

(MORE)

I then need you to drive down to the East Highland police station, walk up to the receptionist, and tell her that you're there to confess to a crime.

TYLER

What crime?

MATE

The second night of the carnival, you ran into Madeline Perez, a junior at East Highland High, that you had been stalking since the night she turned down your sexual advances. You then asked her why she was avoiding you, and when she told you it was because she had a boyfriend, you became enraged, and choked her.

TYLER

What's my other option?

MATE

To get on with your day.

[a beat]

But at some point, Madeline Perez will go down to the East Highland police department, walk up to the receptionist, and tell them that she would like to report a crime.

TYLER

What crime?

MATE

That on the weekend before school started, she attended a party, got intoxicated, and was raped in a swimming pool by a college student named Tyler Clarkson. Who, the second night of the carnival, assaulted and raped her again.

TYLER

But I was never at the carnival. You can't prove that I was at the carnival.

MATE

You sure about that?

TYLER

Yeah, 'cause I was here!

MATE

Alone?

TYLER

I'm not gonna confess to a crime I didn't do.

MATE

Then we'll turn you in for one you did.

TYLER

There's no proof that we had sex.

MATE

That's not what Maddy says. Plus there were over a hundred witnesses. And I have a text message thread right here, from Maddy, that says she was blacked out.

(a beat)

Now, who knows what a jury will decide. But honestly, Tyler, you know how the internet works, it doesn't matter.

CUT TO:

118 INT. POLICE STATION - HALLOWEEN DAY (D2)

118

Tyler enters the police station in his MECK BRACE, tears in his eyes. The RECEPTIONIST at the front desk looks up at him as he nears:

RECEPTIONIST

Can I help you?

TYLER

Yes.

A long beat as Tyler's eyes well up. His voice crackles:

TYLER

I'm here to confess to a crime.

CUT TO:

119 CLOSE ON A PHOTO OF TYLER as it's slid across the table. 119
(D2)

DETECTIVE RILEY

Do you recognize this man?

WE PAN UP to find Maddy.

MADDY

Yes. He's the guy who assaulted me
the night of the carnival.

CUT TO:

120 INT. POLICE STATION - HALLOWEEN DAY (D2)

120

DETECTIVE RILEY and another Detective talk by the coffee
machine.

DETECTIVE RILEY

Does this whole thing feel a
little fishy to you?

A POLICE OFFICER approaches.

POLICE OFFICER

Riley, we've got a girl in 202 who
says she witnessed the Perez
assault.

CUT TO:

121 INT. POLICE STATION - INTERVIEW ROOM - CONTINUOUS (D2)

121

CLOSE ON: Jules. We can tell she's genuinely freaked out
and scared and also somewhat emotional.

JULES

I was walking to the bathroom and
I saw this guy yelling at this
girl behind one of the trailers.
And I kinda stopped and I looked
for a second and I saw the guy
grab her by the throat and kind of
push her into the side of the
trailer. And I recognized that it
was Maddy immediately. And I knew
that I knew the guy's face, I just
couldn't like, place it. And then
I realized last night where I knew
him from. He was the guy that
hooked up with Maddy the night of
McKay's party.

DETECTIVE RILEY

Did anyone coerce you into making
this statement today?

JULES

No.

DETECTIVE RILEY

You realize that filing a false
police report or making false
statements to the police impeding
an ongoing investigation is a very
serious crime that is punishable
by up to seven years in prison?

JULES

I do.

DETECTIVE RILEY

I will ask you one more time, are
you telling us the truth?

We PUSH IN on Jules' face as her eyes well up with tears
and she nods "yes".

CUT TO:

123 INT. POLICE STATION - MOMENTS LATER (D2)

123

As Jules walks out:

RECEPTIONIST

Happy Halloween!

CUT BACK TO:

123 INT. DANIEL'S HOUSE - PARTY - HALLOWEEN NIGHT (N2)

123

The front door opens and Nate walks in dressed in a 1930s
JAILBIRD HALLOWEEN COSTUME.

Heads turn as Maddy joins him, holding his hand. She's
dressed like JODIE FOSTER IN TAXI DRIVER.

EVERYONE ERUPTS IN CHEERS, before -

A CHANT BEGINS: "NATE. NATE. NATE. NATE."

As they walk through the party and into the kitchen where
all the LIQUOR is.

ANGLE ON: Rue, as she's trying to get Jules to leave. They hear all the commotion and turn -

To find Nate, pouring a GIANT SHOT OF VODKA. One for himself, another for Maddy.

They toast to one another and throw it back -

As he lifts Maddy up onto the kitchen counter and starts to kiss her.

As Nate pulls away, he sees Jules across the party, standing with Rue and Lexi.

JULES' POV: As she watches Nate pour himself another SHOT.

WE HEAR THE CHANTING: "NATE. NATE. NATE." Getting louder and louder.

DOLLY IN: On Nate, as he subtly tips his GLASS to Jules.

DOLLY BACK IN ON: Jules.

RUE NOTICES as she looks from Jules back to Nate. A look of anxiety and suspicion on her face.

AS WE DOLLY INTO: Nate, as he throws back his SHOT.

END OF EPISODE.